

"The Conquest Of Canaan" to Run at Rivoli

Thomas Meighan Starred in the Screen Version of Booth Tarkington's Yarn

Thomas Meighan appears to like pictures which depict social differences. And Booth Tarkington likes to write that sort of stories and plays, too, especially when the differences pertain to small towns where the division line is more marked than in the rushing big cities. The result of these two preferences is that Meighan will appear on the screen of the Rivoli Theater this week in "The Conquest of Canaan," one of Tarkington's most popular novels in picture form.

In Canaan, where the scenes of the Tarkington story are laid, a person was either "in society" and was invited to Judge Pike's soirees or he was "out" and wasn't invited. The little notes of invitation were the hallmarks by which a person's social standing was decided. Joe Loudon, the rôle played by Meighan, was never among "those present" at the judge's affairs. He had himself to blame for it, of course, insisting on mingling with the denizens of Beaver Beach, the hotbed of politics and scandals.

Joe Always Takes Under Dog for Companion

Joe had an unhappy faculty of always picking out an under dog for a companion, and that sort of partnership doesn't pave the way to social prominence. But he wasn't the only one who didn't shine at the judge's little gatherings—Ariel Tabor, known as the town's tomboy, while invited, wasn't part of the smooth, genteel parties. The misfortunes of Joe and Ariel brought them together, and there might have been a third member in the group, the judge's daughter, Mamie, but the rigid laws of convention forbade. With three interesting personalities fitted into the affairs of Canaan as were these three, the opportunities for humor and conflict are without limit. Tarkington's fertile imagination and Meighan's intriguing personality on the screen promise delightful entertainment.

Joe gets the town on its knees before him, of course—even the title of the picture and novel tells that. But the interest doesn't lie in that fact so much as in how it was done. If Joe hadn't won, if he hadn't made even the imperious judge give way before him, there wouldn't have been a typical Tarkington yarn. But he did all these things—slipping out of town to study law and work in a restaurant to feed his stomach while his brain was being filled with Blackstone. Then back to Canaan—and to win. If Ariel, before skipping to Europe to get an education of her own, hadn't whispered to her comrade-in-misery to "make good" and confound the aristocrats of Canaan, Joe might never have given it a thought.

With Ariel in Europe and Joe outside of Canaan, the town soon forgot all about them. But the two young people did not forget Canaan—in fact, they had particular reasons and plans to keep the town in mind. Joe returns to open an office in Canaan and make a specialty of the so-called "denizens" of Beaver Beach. They were always in trouble and never had the money to buy legal advice. Ariel returned also—but her return was as an heiress. Joe's was rather the return of an unwelcome prodigal.

And So Canaan At Last Is Conquered

A murder trial, in which Joe was the lawyer for the defense, turned the tables suddenly. Beaver Beach, at which the "respectable element" of Canaan always turned up their eyebrows, became a name that made even the judge wince. Joe knew a great deal about the place, and Joe knew that the judge knew. That's what made it so uncomfortable for the judge and gave Joe such a keen delight. Admirers of Meighan can picture his delight in the rôle of Joe. The judge had one consolation, however. It was this—that he had been defeated by one of the best men in Canaan—Joe.

At the Hippodrome

After two weeks of hard work of painting, fireproofing and mounting the Hippodrome has acquired its own motion picture screen, which is probably the largest one in the world, since it has been made to the measurements of the drop curtains used in the Hippodrome spectacles. The screen itself is 30x30 feet, and is mounted in the center of a dead-black, light-proof drop measuring 165x62 feet, which all must admit is "some" curtain. Kitty McLaughlin, an American concert singer who received her vocal training at the New England Conservatory of Music in Boston, has been added to the music attractions, and will make her first appearance this afternoon, singing a prologue to "Tradition."

Soldiers at Luna Park

The attractions of Luna Park this week are to be the background of special entertainments for the convalescent soldiers. On Wednesday the park will be turned over to the soldiers. On Thursday Big Bill Edwards, Collector of Internal Revenue, will sponsor a party of 1,000 men. The Boy Scout drive will transfer headquarters to Luna from July 11 to July 22.

Clothing the Musketeers

Edward Knoblock is supervising the wardrobe for "The Three Musketeers." Some idea of the expense of Douglas Fairbanks' new picture can be gathered from the fact that the costumes for this picture production will cost more than \$100,000.

Mass for Josephine Cohan

A requiem mass in memory of Josephine Cohan-Niblo will be celebrated at the Church of the Blessed Sacrament, Broadway and Seventy-first Street, at 10 o'clock Tuesday morning. Friends of the family are invited.

With the Broadway Picture Houses



Ruth Renick in "The Golden Snare" Strand



Alla Nazimova whose "Camille" will be released in September



Betty Blythe in "The Queen of Sheba" Lyric



Molly Malone and Will Rogers in "An Unwilling Hero" Capitol



Deyka Loti in "The Twice Born Woman" Hippodrome



A Scene from "The Golem" Criterion

Paramount Will Release 95 Pictures Next Season

The motion picture year, which begins with September, will bring to playgoers ninety-five new Paramount pictures, according to Jesse L. Lasky, vice-president in charge of production of the Famous Players-Lasky Corporation. During the first week in September, which has been designated the fourth annual Paramount week, a majority of all the theaters in the United States will be showing Paramount pictures. Practically every print in the company's possession will be on exhibition that week, Mr. Lasky declares. These are the new Paramount pictures for release in the year, beginning with September:

Cecil B. De Mille's "The Affairs of Anatol," with a cast including Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye.

Cecil B. De Mille's "Fools Paradise," from Leonard Merrick's book "The Laurels and the Lady," with a cast including Dorothy Dalton, Mildred Harris and Conrad Nagel.

Sam Woods' "Rainbow's End," with Wallace Reid, Gloria Swanson and Elliott Dexter in the leading rôles.

George Fitzmaurice's pictures, "Experience," with Richard Barthelmess as Youth and Marjorie Daw as Love, and "Peter Ibbetson," with Elsie Ferguson and Wallace Reid as co-stars.

"Peter Pan," directed by John S. Robertson, who also did Barrie's "Sentimental Tommy"; William De Mille's production, "After the Show," from Rita Weiman's story, "The Stage Door," with Jack Holt, Lila Lee and Charles Ogle, and "The Cradle," by Eugene Brieux.

George Melford's productions of "The Sheik," by E. M. Hull; "The Great Impersonation," by E. Phillips Oppenheim, with a cast including Ann Forrest and James Kirkwood, Alan Hale and Fontaine La Rue; "The Abb Tide," by Robert Louis Stevenson and

Lloyd Osbourne, and "You Can't Fool Your Wife," by Hector Turnbull.

Wallace Reid in "The Champion," this year's Broadway comedy hit; "The Hell Diggers," by Byron Morgan; "Rent Free," by Mann Page and Isola Forrester; "An Assisted Frankenstein," by Charles E. Van Loan, and "Across the Continent," an unusual automobile picture.

Thomas Meighan in "Cappy Ricks," by Peter B. Kyne; "A Prince There Was," George M. Cohan's romantic comedy, and "The Sea Bride," by Edward Shelton.

Elsie Ferguson in "Footlights," by Rita Weiman.

Gloria Swanson in "The Great Moment" and "Beyond the Rocks," both by Elinor Glyn; "Under the Lash," by Edward Knoblock and Claude Askew, and "The Ordeal," by W. Somerset Maugham.

Betty Compson in "At the End of the World," by Ernest Klein, under the direction of Pennyryn Stanlaw; "The Woman in the Case," by Clyde Fitch; Barrie's story, "The Little Minister," which also will be directed by Stanlaw; "A Stampede Madonna" and "The Sacrifice."

Ethel Clayton in "Beyond," by Henry Arthur Jones; "Her Own Money," by Mark Swani; "Your Home Comes First" and "Exit the Vamp," by Clara Beranger.

Roscoe Arbuckle in "Gasoline Gus," by George Pattullo; "Should a Man Marry?" by Sarah Y. Mason; "Thirty Days," by A. E. Thomas and Clayton Hamilton; "Via Fast Freight," by Curly Benton; "Are You a Mason?" and "The Man From Mexico."

Agnes Ayres in "Take It or Leave It," and Jack Holt in "The Man Who Sold Himself." From the Paramount studio in London will come Donald Crisp's production of Ian MacLaren's book "Beside the Bonnie Briar Bush," and Paul Powell's production of E. Phillips Oppenheim's story "Dangerous Lies." Fitzmaurice is going to London this month to produce "Three Live Ghosts," which has been successful on stage in both England and America.

Ralph Spence, who did the titles for the Fox film, "A Connecticut Yankee in King Arthur's Court," has been engaged by Charles Burr, president of Mastodon Films, to title "Burn 'em Up, Barnes," the automobile story in which Johnny Hines achieves stellar honors in a full length picture.

Disraeli is being done in pictures, with the distinguished George Arliss in the title rôle, in which he starred on the stage. Mrs. Arliss will be seen as Lady Beaconsfield.

Rudolph Valentino, famed for his work in "The Four Horsemen of the Apocalypse," and in "The Conquering Power," has been engaged by George Melford to play the title rôle in "The Sheik."

Virginia Faire has been engaged for the leading feminine rôle opposite Guy Bates Post in the screen version of "Omar the Tentmaker," to be produced by Richard Walton Tully for First National. Lawson Butts and Otto Matileson will also be seen in important rôles. James Young will direct.

Charles Ray has been running to stage successes of late. He did "Forty-five Minutes From Broadway," "Peaceful Valley," and now he is doing "A Midnight Bell," from the late Charles Hoyt's series of comedies.

George Fitzmaurice plans to finish his production of "Peter Ibbetson" at Paramount's Long Island studio next week. He will then sail for London to do a screen version of "Three Live Ghosts" for the Paramount British producers, at their Islington studio.

"We'll Get You Yet" is the title that has been given to the seventh of the Federated Hall Room Boys' Comedies, featuring Sid Smith, which Harry Cohn has just forwarded to the New York offices for final editing and titling. This comedy will follow "We Should Worry."

Pathé will reissue some of Harold Lloyd's comedies. "Bliss" will be the first of the lot to reach the screen again, and this will really be a three-star film, for in it are Bebe Daniels, who was then Mr. Lloyd's leading woman, and "Snub" Pollard. There will be ten reissues in all.

Florence Reed's next picture will be called "Indiscretion." Pioneer will release this in September. Lionell Atwill and Gareth Hughes are seen in support of Miss Reed.

Wheeler Oakman had some exciting moments attempting to solve the intricacies of chauffing a wheel chair and act before the camera at the same time in the title rôle of "Slippy McGee," which is being picturized at Natchez, Miss.

Vaudeville

PALACE—Headline honors are divided between Eddie Foy, with his family, in "The Foy Fun Revenue," a Harry Carroll and Carlton Hoagland musical comedy, "They're Off," and Henry Santrey and his Syncopated Society Band. The rest of the program includes Clayton and Edwards in "Don't Do That"; Franklin and Charles, assisted by Ernestine Caru, Mart Zaynes, De Haven and Nice, Palo and Palet and Laura and Billy Dreyer.

RIVERSIDE—Gus Edwards with his "Song Revue of 1921" tops the bill, on which Miller and Mack Jack Rose, Laurel Lee, Tameo Kajiyama, Bernice Brothers and others also appear.

EIGHTY-FIRST STREET—Frank Van Hoven and Yvette share stellar honors. Elaine Hammerstein, in "The Girl From Nowhere," is the picture.

FORDHAM—Harry J. Conley and Company in "Rice and Old Shoes" head the bill for the first of the week. "The Bronze Bell" is the picture. Beginning Thursday, William Kent, in "Shivers," leads the vaudeville, with "Not Guilty" on the screen.

HAMILTON—Raymond Wylie and Marie Hartman top the bill, with "The Bronze Bell" for the film, the first of the week. Beginning Thursday, Lillian Fitzgerald is the headliner and "Not Guilty" the screen feature.

LOEW'S AMERICAN—Harry Lee, in a monologue, "The New Manager," and the screen feature "The Ten Dollar Raise," are the attractions for the first part of the week. The last half will have Clara Kimball Young in "Straight From Paris."

MOSS'S BROADWAY—Max Teuber's "Shadowland," Frank Farron, Johnson, Baker and Johnson; Harper and Blanks, the Hayatoka Brothers and others form the vaudeville bill. Hope Hampton will appear in person every evening in conjunction with her newest photoplay, "Love's Penalty."

PROCTOR'S FIFTH AVENUE—Bayonne Whipple and Walter Huston in "Time," the Royal Gaycoynes, De Lier and Termini, Randolph and Samson and others form the bill for the first of the week. Beginning Thursday, the Wilton Sisters, John W. Ransome, Espe and Dutton, Smith

and De Haven and others will be seen.

PROCTOR'S TWENTY-THIRD STREET—Gladys Delmar and her juvenile jazz band, Will Mahoney, Wade Brothers, Kitamura Japs and the Douglas MacLean picture, "One a Minute," is the bill until Thursday. The last part of the week the program will include Harry and Anna Seymour, Anderson and Adams, Albero, Finn and Sawyer and "Lessons in Love" with Constance Talmadge.

PROCTOR'S FIFTY-EIGHTH STREET—Harry and Grace Ellsworth, Nibbe, Conway and Howard, Samoya, the Werner-Amoras Trio and "The Girl From Nowhere" as the film constitute the bill for the early half of the week. Beginning Thursday, Al. K. Hall, Krans and White, Althea Lucas, Lazar and Dale, Boland and Benfield

PROCTOR'S 125TH STREET—Moore and Fields, Wilton Sisters, Allero, Terle and Cutrey, Ashley and Burton, Callahan and O'Brien and "The Girl From Nowhere" are the bill for the first of the week. Beginning Thursday, "Not Guilty" will be the film.

CENTRAL—"A Connecticut Yankee at King Arthur's Court" continues.

CRITERION—"The Golem" continues. The music program features "Eli, Eli," and "Mina Metzger," the latter written especially for this picture by Lazar Samdinsky.

HIPPODROME—"Tradition" and "The Twice-Born Woman" continue as the twin features.

LYRIC—"The Queen of Sheba," a William Fox picture, continues.

PARK—"Over the Hill," a feature, continues.

RIALTO—"The Conquering Power," Rex Ingram's story based on Balzac's "Eugénie Grandet," is the feature, with Tony Sarg's Almanac furnishing the comedy relief. Auber's overture to "Masaniello," an aria from "Hérodiade" and "Hosannah," an organ solo, compose the music program.

RIVOLI—Thomas Meighan in "The Conquest of Canaan" is the chief attraction. The Tarkington story was directed by R. William Neill and the film version approved by the Hoosier author before the production was begun. A special film-dance-music number takes the place of the usual overture. Grace Hoffman sings Storms' "Printemps," and the organ solo is "Chant Seraphique."

STRAND—"The Golden Snare," a story of the Northwest by James Oliver Curwood, with Ruth Renick in the chief rôle, is the main feature. The comedy is "A Game Lady." The overture comprises selections from Victor Herbert's "The Fortune Teller" and "Fantasia Triumphant" is the organ solo.

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"Golden Snare," All-Snow Film, At the Strand

Scenes in the Arctic Circle Assist the Imagination to Reject the Summer's Heat

James Oliver Curwood, author of "The Golden Snare," David M. Hartford's third Associated First National production, which will be shown at the Strand Theater to-day, knows whereof he writes. Mr. Curwood's stories are, for the most part, tales of the great wilderness of the Arctic region. He spent nearly fifteen years in exploring that frozen land.

In the three productions Mr. Hartford has made from Mr. Curwood's stories wild animals have been shown in their natural surroundings, living their lives in exactly the manner prescribed by nature, and the genius of both author and producer was called into play in building the animal incidents into the fabric of the story.

Cameras Frozen Up As Mercury Disappeared

Several times in the filming of the stories the producer and the author have shared cabins, lean-tos and huts in the far north country when the thermometer registered fifty-six degrees below zero and work was temporarily abandoned because the motion picture cameras failed to function.

Much of the stirring action of "The Golden Snare," which, by the way, is an all-snow picture, first entered the minds of the author and producer while snow-bound together in a tiny fisherman's hut at the edge of the Arctic Circle in 1918.

Twenty-two of the scenes in "The Golden Snare" were photographed on the exact spot mentioned above in April this year. Motion picture cameras were made to function by drawing every vestige of oil from every working part to prevent freezing.

While every effort was made to provide all possible comforts to the members of the company while in the snow country, there were, of course, very real hardships and inconveniences.

Lewis Stone, Wallace Berry, Francis McDonald, Melbourne MacDowell, De Witt C. Jennings, J. Farrell McDonald and Wellington Playter, being somewhat accustomed to the cold country, stood the test very well, but Miss Ruth Renick, sole feminine member of the organization, born and raised in Texas, did not fare so well.

Miss Renick Deposits A Draft on Texas

To remedy this condition as much as possible Miss Renick was supplied by Mr. Hartford with her own eleven dog team and as many furs as she could pile on her sledge.

One bitter morning when the crimson in the thermometer had disappeared completely from view Mr. Hartford asked the young lady what she was thinking about. Miss Renick was perched atop her sledge entirely suppressed in furs with her neck drawn tightly into the collar of her parka. "Mr. Hartford, I'm thinking of dear old Texas," said the movie star. "It's nice and hot in Texas. Why, do you know, Mr. Hartford, my uncle once told me that he saw it so hot in Texas on his ranch that the sun popped a barn full of corn, stored for the winter, blew off the roof of the place and several cows, seeing the white flakes falling about them, thought it was snow and froze to death."

"Let's shoot the next scene while the heat lasts," said the producer, and they did.

In Picture Theaters

ASTOR—"The Old Nest," a Goldwyn picture by Rupert Hughes, continues.

CAPITOL—Will Rogers in his latest Goldwyn picture, "An Unwilling Hero," is the feature, with Johnny Jones in "Edgar's Feast Day" as a close second for favor. The music program has the "Maximilian Robespierre" overture in honor of Bastille Day, and a musical mélange of old melodies. A new soprano, Alys Michot, has been added to the soloists for the week.

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